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any language, Sophokles is worthy as few writers are of such monuments as a grateful posterity may raise to his honor.

Our sculptor has modeled him before he reached the age of that decorum, of that philosophic poise which was proper to an Athenian gentleman of 400 B. C. He is a youth blazing with excitement over the triumph of Athenian courage and sailor-craft. Holding his lyre on high, he swings along under the plaudits of the crowd—singer at once and musician, actor and dancer, human, but raised by poetic rapture to companionship with the gods! The figure is slightly larger than life.

Very few are the modern statues that surpass this one in the just expression of emotion and rouse a corresponding feeling in the beholder. There is a glow, a fire, an energy that does not tire one—action just arrested, the suspended movement that Greek sculptors learned to reproduce just about the period of Sophokles himself. Moreover there is nothing superfluous about the statue in the way of clothing or other adjuncts to carry the eyes away; there is the simplicity, the directness that one meets in really great works. Instead of the actual lyre of Greece which he could have reproduced from such instruments as we find represented on coins, Donoghue made the ideal lyre according to the poets, formed of the horns of the oryx and the hollow shell of the tortoise. Neither did he bother to put the plectrum in the youth's right hand, nor the wires and strings the plectrum smote. Sandals alone and a tree trunk to give the right leg support, these are the only concessions of the sculptor—even the fig-leaf is not his doing, but the museum's.

John Donoghue was born in Chicago in 1853 and after studying art at the school of the Academy of Design in his native city went to Paris, where he was under the sculptor Jouffroy. A head of Phaidra was shown in the Salon of 1880. On his return to Chicago his work caught the attention of Oscar Wilde who praised it greatly. Donoghue was then

aided financially, went to Rome, showed his "Sera-  
phim" in the Salon of 1884 and the next year the "Young Sophokles." This represents the apogee of his talent. Mr. Lorado Taft, a sculptor himself, has said of it: "The handling is plastic yet shows singular restraint. Its large simplicity, due to the elimination of all unworthy detail, is remarkable. The meaning of the figure is as fine as its form; it was conceived on a very noble plane."

Other pieces by Donoghue are "Saint Paul" in the rotunda of the Library of Congress, "Hunting Nymph," Salon of 1886, "Kyprios" a figure of the terrestrial Venus and a "Boxer" afterward known as the figure of John L. Sullivan, the last three shown at the Columbian Exposition in Chicago. His most ambitious work "The Spirit" a gigantic affair he wrought at Rome but which never reached Chicago, only proved again the steady, progressive deterioration of his powers. In July 1903 John Donoghue took his own life by drowning in Lake Whitneyville, New Haven. The complete loss of the giant figure "The Spirit" undoubtedly preyed on his mind; but his eccentricities had begun to give his friends concern for his reason during a number of years before that tragical act.

The "Sophokles" at Chicago is in plaster and thus liable to destruction. Is it asking too much of the Institute of Art to have it carved in marble? For to marble not bronze it was destined by the sculptor, witness the support for the right leg and the combination of left arm and lyre which assures the stability of both when wrought in stone. Chicago is fond of honoring her children; it is not every day, anywhere in the world, that a city discovers such high worth as this in the work of a native son. The "Young Sophokles" has remained long enough, more than three decades, in a fragile material and should be placed at once beyond danger. Judging by the past, it is not likely that Chicago will fail to take the proper steps to preserve John Donoghue's masterpiece for American art.

## PORTRAIT OF MARGARET DONEGAN A STUDIO SCRUB WOMAN

By WILLIAM STARKWEATHER

*See page 239*

AS it is the intention of THE ART WORLD to help the serious artists of America, whenever they make a dignified effort, we reproduce on page 239, Mr. Starkweather's portrait of Margaret Donegan, a "studio scrub woman." It is a canvas six feet by twelve with all the figures life-size.

As the work is a fine effort and strikingly original, Mr. Starkweather was asked to give his own point of view and this is what he says:

"This picture is an effort to portray not only the somewhat uncouth exterior of a certain working woman, but to penetrate beyond such externals and give an idea of the essentials of the woman's nature. A hint as to her character was given in a quotation from Henri Nauthonier, printed under the title of the picture in the catalogue, although the quotation is not essential to the understanding of the picture:

"There are those of great nobility of heart, upon whose lives the most potent influence is the conviction of the near-

ness at all times of someone greatly beloved but long since dead. To these noble natures such unseen presences are more vital and important than the living people by whom they are surrounded."

"The scrub woman is shown standing in the center of the lower portion of the picture. Behind her at the left is an artist, at the right is a model. The picture is a modification of the vision picture, so frequently seen in ancient Spanish art, the vision here being used in connection with a portrait. I know of no other portrait in which a vision has been thus used. In this instance the vision appears directly above the scrub woman's head and is separated from the earthly scene below by a band of clouds extending across the painting. It reveals the son of the scrub woman as she imagines him being received into heaven by the Virgin and Christ. The young workman is shown supported in the arms of Christ; the Virgin with a handkerchief wipes away



"MARGARET DONEGAN" BY WILLIAM STARKWEATHER

stains of blood from a wound on the workman's forehead. It will be evident at once that the idea of dividing the picture sharply across its full width by a narrow band of clouds, thus separating a heavenly vision from an actual and very realistic earthly scene, as well as the use with this combination of a semi-circular top to the picture, were suggested by a study of El Greco's great masterpiece at Toledo 'The Burial of Count Orgaz.'

"An effort was made for realism, but it was desired to have the realism artistically controlled, to have the realism of the eye which only focuses on one object at a time and not the realism of the camera which focuses on everything in the same plane. The focal center of the picture, for purposes of emphasis and composition was chosen as the scrub woman's face; everything else in the picture is slightly out of focus and this defocalization becomes greater, the outer figures being purposely painted with somewhat less intensity than the central figures."

This figure of Margaret is one of the most masterly figures painted in this country for a long time; it has an expression of religious ecstasy on the face rivaling that on the face of the "Joan of Arc" by Bastien Lepage in the Metropolitan Museum; and this is saying a great deal.

We also agree with him as to the composition; it is fine, well balanced, and, therefore, restful.

The drawing in the main figure is very good, but not so impeccable in the other figures; particularly is this true of the upper group. If Mr. Starkweather will carefully scrutinize this group, he will find that the drapery is, to a certain extent, slurred, and this attracts the eye much more to unimportant details

than would be the case if the modeling of the drapery had been very much more carefully done.

If he will cover up the picture for a year, he will upon reviewing it see that, in the effort to make the upper group vague and dreamy by a careless rendering of the construction of the drapery in the sleeves of Christ and of the dead body, he has failed of his purpose; the eye does not glide over these details as it should. Certainly Raphael would have done this better, and to use his name in connection with the work of a young artist is not meant for sarcasm but is a compliment. To cite the great again: Titian and Giorgione would have found a more delight-giving color-scheme. We do not say the color-scheme is bad, but it is not as charming as it should be in a picture of this size, offering so much color surface for contemplation. The general tone of the work is sombre, and sombreness is always depressing. It recalls too much El Greco's color which is the worst in Spanish Art. What the world wants is "more light!" as Goethe said. Besides, a more brilliant color-scheme, if vaguely carried out, would have enhanced the spirituality of that part of the picture which was intended to be spiritual. Veronese would have made out of this an operatic color-pattern and still retained the spiritual solemnity the work calls for. Solemnity is lifting while sombreness is depressing.

The work has so many fine qualities that it is almost great. If Mr. Starkweather will have the courage to imitate Velasquez, who repainted the backgrounds of two of his largest pictures in the Prado and repaint the upper group of his picture he may yet make out of it an all-round masterpiece.

## MUSIC IN NATURE

By MAX BOHM

*See page 240*

A FEW weeks ago a decorative painting in three panels called "Music in Nature" was exhibited at the Knoedler Galleries. It was by Mr. Max Bohm and large enough to cover the entire back wall of a large gallery; of this we give an illustration on page 240. It was a very serious effort and is deserving of serious notice and discussion.

The work has elements of greatness and also defects that mar it, but which can easily be corrected. To start with, the Conception is a noble one and worthy of all praise.

The Composition is very beautiful.

The Color-scheme is rich and charming.

Then what mars it?

Two things: Poor drawing—in spots—and a lack of refinement in the composition and brushwork in certain parts.

The drawing recalls too much the angular lack of suavity in the later works of Puvis de Chavannes, above all in the drapery of the central figure "Music." The drapery looks more like card-board than cloth. Then the foot and leg of the girl in the left panel—she who puts her hand in the stream—is badly drawn; then the left arm and hand of the central figure which holds up the drapery is wooden in form and drawing; then the extended arm of the walking child in the third panel is poorly drawn.

There are other details not up to the mark in good drawing such as that left us by the old masters, men we can never afford to ignore, viz.: Titian, Raphael, Angelo, Velasquez, Hals or Rembrandt. The hair hanging in a large mass down the back of the young girl in the middle panel, is coarse in idea and un-beautiful, and would be much more lovely if it were tied up in some charming way; while the face and hands of this girl are also badly drawn. In the third panel the rising sun god is somewhat out of value and too insistent, and the horses are too badly drawn for a part so much forced on our attention; it also is coarsely painted. In short, poor drawing in spots, and coarseness of composition and of brushwork, here and there, are its chief defects. As these can be remedied by Mr. Bohm, when once he sees them, and as the exquisite and expressive face of the figure of "Music"—almost too refined for the vigor of the balance of the picture—and the really beautiful composition, as a whole, make it worth while to remedy these defects, cost what it may, and, so, make it a superb and uncriticisable work, we suggest that he think this over.

We repeat, there are elements of greatness in this decoration; what it lacks is—refined cleverness. But in spite of its defects, it is a handsome work and worthy of much praise.